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NOTES

PROTECTION FOR THE HISTORIC MONUMENTS AND OBJECTS OF ART IN NEARER ASIA

THE collapse of the Turkish Empire has called the attention of the civilized world to the importance of protecting the ancient historic monuments and objects of art which for centuries have been under the careless rule of a government that has had little or no interest in them. No lands on the globe contain such rich treasures of antiquity, occupying so vast an area, representing so many civilizations, and covering so long a period of the world's history. Most of the early history of our own civilization and art lies buried in these lands which are now to be placed under some form of control by the leading powers of the western world. It is manifestly the duty of these powers to take immediate steps to protect this ancient heritage—of which, after all, the western world is the true heir—and to formulate laws, and make common agreements, according to which the historic monuments and the works of ancient art now buried may be brought to light and made most efficiently to serve the demands of civilization.

Feeling that the interest and duty of the United States in these matters were as great as those of any of the western nations, the writer introduced a resolution which was adopted at the annual meeting of the Archaelogical Institute in December, 1917, in accordance with which the President of the Institute was to appoint a committee to communicate with the government in Washington on the subject of the protection of the historic monuments in Turkey as soon as peace negotiations should be begun. Professor James R. Breasted introduced a similar resolution at the corresponding meeting of the American Historical Association, with the result that these two large and influential bodies placed themselves on record as working for the same end even while the war was still in progress.

A year later the war had nominally ended and the Peace Conference had begun its negotiations in Paris. At the next annual meeting of the Archaeological Institute, in December, 1918, the writer introduced another resolution providing for immediate action in connection with the protection and administration of the ancient monuments in Turkey through the Peace Conference. This resolution was framed on the lines of one drawn up and adopted by the British learned societies. Copies of this resolution had been sent out to all the learned societies, museums, and other institutions in America likely to be interested, with the request that they adopt it, and each was asked to coöperate in any action which the Institute might take toward making it effective. All of these bodies adopted the resolution and agreed to coöperate. The Institute then proceeded to appoint Mr. William H. Buckler its special representative in Paris, and the resolutions for coöperation which had been passed by the other societies and institutes made Mr. Buckler their representative also. As a scholar familiar with the Nearer East and on intimate terms with the British and French scholars, Mr. Buckler, who was filling a temporary post in the American Embassy in London, was exceptionally well qualified to take up this work. He went immediately to Paris where he became a member of the Archaeological Joint Committee. This committee at first proposed the constitution of an International Commission for Antiquities for the administration of historic monuments in Turkish lands, acting as the mandatory of the League of Nations, and drew up a proposal for the constitution of such a commission, suggesting the main principles for a law governing the antiquities. The proposal, I understand, was received formally by the Peace Conference, and was returned to the committee for the further working out of the details of the law.

Later on the Joint Committee was asked by the British to draw up a law of antiquities for Palestine which was already under British control. This law, it seems, appeared to all concerned so highly satisfactory that the original plan for an international commission

was, at least temporarily, abandoned in the hope that each and every Power likely to accept a mandate under the League of Nations for any portion of Turkey in Asia might agree to adhere to the principles of the law. The most recent advices from Paris are to the effect that there is virtually an agreement among the Powers upon this question, though final action has as yet not been taken. It seems quite probable that the principles of this Law of Antiquities for Palestine will be supported by the League of Nations, and put in force by it in all parts of the Turkish Empire allocated to the various Powers by the League.

It is impossible at this time to publish this law in detail; but it may be of interest to note that its main principles provide amply for the protection of the historic monuments, for a degree of international control through the British, French, and American schools of Archaeology by representation on an advisory board, for the encouragement of scientific research by competent and suitably equipped scholars regardless of nationality, for the establishment of a national museum in Jerusalem (which would mean corresponding museums in Syria, Mesopotamia, Armenia, Anatolia, etc.), for equitable division of movable objects discovered between the national museum and the excavator, for suitable rewards to be given to native finders of antiquities, and for the regulation of exportation, possession and sale of antiquities by dealers and other private persons. Almost any law which would guarantee protection of the antiquities from loss or damage, and which would be enforced, would be acceptable in place of the present ineffectual law with its loose enforcement; but it may not be too optimistic to hope that we shall see a law framed and put in force which shall not only insure the safety of the monuments, but shall render them accessible; in the first place for study by scholars, and in the second for enjoyment by art lovers the world over.

Howard Crosby Butler.

PROGRAM OF THE

EIGHTH ANNUAL MEETING

OF THE

COLLEGE ART ASSOCIATION OF AMERICA,

METROPOLITAN MUSEUM,
New York.

MONDAY, TUESDAY, WEDNESDAY, MAY 12, 13, and 14,
NINETEEN HUNDRED AND NINETEEN.

MONDAY, MAY 12, 10:00 A. M.

METROPOLITAN MUSEUM

CLASS ROOM A.

Address of Welcome

REPORTS OF COMMITTEES:

Secretary-Treasurer JOHN SHAPLEY, *Brown*
Auditing GEORGE B. ZUG, *Dartmouth*
Membership JOHN SHAPLEY, *Brown*
Legislation HOMER E. KEYES, *Dartmouth*
Books for the College Art Library ARTHUR POPE, *Harvard*
Reproductions for the College Museum and Art Gallery DAVID M. ROBINSON, *Johns Hopkins*
Investigation of Art Education in American Colleges and Universities HOLMES SMITH, *Washington*
Research Work and Graduate Teaching in Art A. V. CHURCHILL, *Smith*

President's Address:

The Future of the College Art Association JOHN PICKARD, *Missouri*

The Necessity of Developing the Scientific and Technical Bases of Art EDWIN M. BLAKE, *New York City*

Application of the Munsell System to the Graphic Arts ARTHUR S. ALLEN, *President American Institute of Graphic Arts*

1 P. M.

Luncheon at the Museum Restaurant

2 P. M.

Gallery Tours to Various Collections in the Museum

3 P. M. CLASS ROOM A.

Points of Approach in Teaching Elementary Art History E. O. CHRISTENSEN, *Ohio State*
The Sources of French Romanesque Sculpture .. C. R. MOREY, *Princeton*
Antique Glass GUSTAVUS A. EISEN, *New York City*
Preservation of Monuments in Nearer Asia HOWARD CROSBY BUTLER, *Princeton*
Dynamic Symmetry in Nature and in Greek Art JAY HAMBIDGE, *Boston Museum of Fine Arts*

7 P. M.

Dinner at National Arts Club followed by a "Round Table" Discussion of the *Significance of Art*

Art in the College ANNETTE J. WARNER, *Cornell*
Significance of Oriental Art ANANDA COOMARASWAMY, *Boston Museum of Fine Arts*
Stabilizing the Public Opinion of Art GEORGE WILLIAM EGGERS, *Chicago Art Institute*
"The Learning by us all of the Meaning of it all" HOMER EATON KEYES, *Dartmouth*
Art and Salvage of the Past FRANK JEWETT MATHER, *Princeton*

TUESDAY, MAY 13, 10 A. M.

METROPOLITAN MUSEUM

CLASS ROOM A.

War and Its Records
War Pictures GEORGE BREED ZUG, *Dartmouth*
How the Italians Protected their Works of Art CHARLES UPSON CLARKE, *American School in Rome*
Some War Memorials of the Past .. DAVID M. ROBINSON, *Johns Hopkins*
War Memorials RALPH ADAMS CRAM, *Boston*
Princeton Battle Monument ALLAN MARQUAND, *Princeton*
Camouflage and Art HOMER SAINT GAUDENS, *New York City*
Pictorial Records of the War .. ALBERT EUGENE GALLATIN, *New York City*

1 P. M.

Luncheon in the Museum Restaurant

2 P. M.

Visit to the George Grey Barnard Cloisters
In charge of Local Committee on Arrangements LOUIS WEINBERG, Ch. *College of the City of New York*

7 P. M.

Dinner at National Arts Club followed by "Round Table" discussion of *Art and Industry*

The Need of Art in American Industry and Education P. P. CLAXTON, *Commissioner of Education*
Practical Problems of Manufacturers and Designers WILLIAM LAUREL HARRIS, *Good Furniture Magazine*
Supply and Demand ELLSWORTH WOODWARD, *Sophie Newcomb*
American Industrial Art and the Schools RICHARD F. BACH, *Metropolitan Museum*
Art and Industry FREDERICK L. ACKERMAN, *New York City*
American Art Training for Art Work in the Coming Art War JOSEPH PENNELL, *Etcher*

WEDNESDAY, MAY 14, 10 A. M.

METROPOLITAN MUSEUM

CLASS ROOM A.

Oberlin Art Museum CLARENCE WARD, *Oberlin*
Value of Loan Exhibits at the Fogg Art Museum PAUL J. SACHS, *Harvard*
A Student of Ancient Ceramics, Antonio Pollajuolo FERN RUSK SHAPLEY, *Boston*
Art for the College Degree ANDREW J. WEST, *Princeton*
Influence of Dutch Art upon the Art of the Future ARTHUR EDWIN BYE, *Vassar*
Sienese Paintings in the Fogg Art Museum GEORGE H. EDGELL, *Harvard*
Election of Officers

1 P. M.

Luncheon at the Museum Restaurant

2 P. M.

Gallery Tour in charge of the Local Committee on Arrangements

Report of the Secretary-Treasurer:

JOHN SHAPLEY.

Upon assuming office the present treasurer found a deficit of $44.32. The total income for the present year was $693.50, far more than twice that of the preceding year. The total expense was $535.62, likewise large, due to the greatly increased size and consequent cost of the Bulletin. This makes a net income of $157.88, which leaves, after subtracting the deficit of the preceding year ($44.32), a balance on hand of $113.56. Most of the financial improvement is due to new membership, especially since most of the new institutional members have bought the back numbers of the Bulletin and because certain of the old members have neglected to pay their annual dues. In accordance with the constitution, a few of these have been dropped through delinquency. The present number of members is 212, of which more than half are active.

The report of the Secretary-Treasurer was accepted upon approval of the Auditing Committee.

Report of the Committee on Membership:

JOHN SHAPLEY, Chairman.

The Committee on Membership sent out during the year about 2000 circular and personal letters of invitation to individuals and institutions. This gave rise to a very large correspondence with prospective new members, more than a hundred of whom have been added. Some of the new names will be found in the list published last September; the others will appear in the next list. The Association should be gratified that a large number of institutions have become associate members and that there has been a small response to the call for sustaining members. With the coöperation of others outside the membership committee many more additions can doubtless be made.

Report of the Committee on Legislation:

A special committee, with E. R. Bossange as chairman, reported the following resolution, which was adopted:—

WHEREAS the development of the arts, particularly in their application to industrial pursuits, is becoming more and more a necessity as the dependence of American industry upon American artists and artisans increases,

And whereas much of the restlessness and of the discontent of man with his work and with his surroundings is due to lack of beauty in his life and lack of opportunity for self expression,

And whereas the present is an opportune time to profit by the inspiration awakened by the contact of our soldiers with the national arts of Europe, which so thoroughly permeate and enrich life,

And whereas in order that this country may compete successfully with the highly organized arts and industries of foreign countries it

is necessary for the United States Government to support and direct the development, organization, and coördination of art work in schools, museums, and other institutions,

Be it therefore

Resolved: That the College Art Association of America recommend to Congress, as a practical measure in reconstruction and as an indispensable factor in the economic growth of America, the creation of a Department of Fine and Industrial Arts, as a permanent department of the Federal Government, corresponding to the Ministries of Fine Arts of European governments.

Report of Committee on Books for the College Art Library:

ARTHUR POPE, Chairman.

Owing to conditions during the past year, which it is hardly necessary to specify in detail, the Committee on Books for the College Art Library is able to report but little actual progress toward the publication of the list of books. The purchase of Congressional Library cards for three duplicate card catalogues has, however, been authorized, and the Committee hopes soon to have these complete and ready for circulation. The Congressional Library cards will insure accuracy and uniformity in the published list.

It is hoped that the Harvard University Press will undertake the publication of the list, but in case it should decline to do so and no other press should be willing to do it, the Committee would like to know if it is the desire of the College Art Association to finance the publication? The Committee hopes that this will not be necessary, and that the publication of the list may be pushed rapidly during the summer.

The Committee hopes to make a much more satisfactory report at the next meeting.

Report of Committee on Reproductions for the College Museum and Art Gallery:

REPRODUCTIONS OF ROMANESQUE AND GOTHIC ART FOR THE COLLEGE MUSEUM AND ART GALLERY.

CHARLES R. MOREY.

This report is meant to follow the lines of that presented to the Association in Bulletin No. 3, wherein Miss Abbott outlined three lists of casts of sculpture to cost respectively $1000, $3000, and $5000.

It will be noted that the lists contain no casts of ivories. This is due to the fact that casts from ivories are generally unsatisfactory, but I also feel that the periods of the Early Middle Ages whose figure-sculpture is chiefly represented by the ivory-carvings are much better illustrated by illuminated manuscripts. In fact, it seems to me that an art curriculum which proposes to do thorough work in the mediaeval period must sooner or later feel the necessity of good reproductions of manuscript miniatures and illuminations, if for no other reason than that illumination is the mediaeval art *par excellence*, beginning and

ending with the Middle Ages, and the only form of mediaeval art which offers at once both plenty of material, and a continuous and consistent evolution of style. For this reason I should strongly recommend the purchase of good collections of manuscript reproductions, e. g.

Boinet: *La Miniature Carolingienne*, Paris, Picard, 1913.

Kraus: *Miniaturen des Codex Egberti*, Freiburg i/B, Herder, 1884.

Swarzenski: *Regensburger Buchmalerei*, Leipzig, Hiersemann, 1901.

Swarzenski: *Salzburger Buchmalerei*, Leipzig, Hiersemann, 1913.

Merton: *Buchmalerei in St. Gallen*, Leipzig, Hiersemann, 1912.

Westwood: Miniatures and Ornaments of Anglo-Saxon and Irish Manuscripts (poor colored plates).

Sullivan: The Book of Kells (colored plates), N. Y., the "Studio" 1914.

Warner: Illuminated Manuscripts in the British Museum (colored plates), London, Brit. Mus., 1903.

Bristish Museum: Reproductions of Illuminated Manuscripts.

Société de Reproductions de Mss. à Miniatures: *Bible Moralisée*, Paris, 1911-1913.

Paris, *Bibliothèque Nationale*: *Reproductions* (selected).

For the ivories themselves, I should recommend, instead of casts, the photographs published by Graeven of ivories in Italian and English collections, Vöge's plates reproducing the ivories in the Berlin Museum, and, above all, the recent publication of Carolingian ivories by Goldschmidt. Even his photogravures convey a truer impression of style and technique that do casts.

I think that the same objection to casts obtains, although of course in lesser degree, with reference to sculpture in stone. The more generalized surfaces of ancient marbles and the pseudo-classic modelling of Renaissance sculpture are very well conveyed by plaster because their prevailing values are those of form and mass. But the effect of Romanesque and Gothic sculpture is often a matter of delicate line that is lost in the cast, and Gothic sculpture is usually so much a part of the architecture which it decorates that a cast, to do it justice, should also include a considerable portion of the building—much more, in fact, than the moulder will commonly include. For this reason photographs seem to me still the best apparatus for the study of Romanesque and Gothic, and I find that neither teacher nor student makes use of the Princeton cast collection to an extent which compares in any degree with the constant employment of our photographs.

We nevertheless have to consider the casual visitor, and the general student body, as well as those who are enrolled in the art courses, and for these there can be no question of the immense value of the silent teaching conveyed by reproductions. Casts are undoubtedly a necessary part of the equipment of the College Art museum; but, for the reasons given above, the reproductions of Romanesque and Gothic sculptures should be few and big, so far as is possible. The effect of these styles is cumulative, proceeding from the ensemble rather than from details.

I. Minimum List, approximately $1000

French Romanesque

1. Vézelay, abbey church, portal.
2. Paris, N. Dame, St. Anne Portal, Virgin & Child.

French Gothic

3. Paris, N. Dame, Virgin Portal, tympanum.
4. Reims, cathedral, Annunciation & Visitation.
5. Strassburg, cathedral, statues of Church & Synagogue.
6. Paris, N. Dame, Virgin in the choir.

German Romanesque

7. Hildesheim, Bernward Column.

German Gothic

8. Bamberg, cathedral, statues of Adam & Eve.

Italian Romanesque

9. Parma, cathedral, Deposition, relief by Antellami.
10. Pistoja, S. Bartolommeo, relief from pulpit by Guido da Como.

Italian Gothic

11. Pisa, baptistery, pulpit, reliefs by Niccolò Pisano.
12. Pistoja, S. Andrea, pulpit, figure & relief by Giovanni Pisano.
13. Florence, campanile, reliefs by Andrea Pisano.
14. Florence, Or San Michele, tabernacle, reliefs by Orcagna.

II. List to cost approximately $3000

French Romanesque

1. Arles, St. Gilles, pilaster and portion of frieze.
2. Vézelay, abbey portal.
3. Moissac, tympanum and figures on jambs of portal.
4. Clermont-Ferrand, N. Dame du Port, reliefs of portal & capitals.
5. St. Denis, statues of king and queen from Corbeil.
6. Paris, N. Dame, Portal of St. Anne, Virgin & Child.
7. Senlis, cathedral, lintel with Resurrection of Virgin.

French Gothic

8. Paris, N. Dame, Virgin Portal, tympanum.
9. Chartres, cathedral, south transept, statue of Christ.
10. Reims, cathedral, Annunciation & Visitation.
11. Amiens, cathedral, statue of St. Firmin.
12. Strassburg, cathedral, statues of Church & Synagogue.
13. Paris, N. Dame, panel of choir-screen.
14. Paris, N. Dame, Virgin in the choir.
15. Dijon, Chartreuse de Champmol, Puits de Moise.

German Romanesque

16. Hildesheim, Bernward Column.
17. Bamberg, cathedral, apostle & prophet from Choir of St. George.

German Gothic

18. Freiberg (Saxony), cathedral, Golden Portal.
19. Bamberg, cathedral, statues of Adam & Eve.
20. Bamberg, cathedral, Sibyl.

21. Cologne, cathedral, Christ & Virgin in the choir.

Italian Romanesque

22. Parma, cathedral, Deposition, relief by Antellami.
23. Pistoja, S. Bartolommeo, pulpit, relief by Guido da Como.
24. Capua, Portrait head of Pietro delle Vigne.
25. Rome, S. Paolo, detail of decoration of cloisters.

Italian Gothic

26. Pisa, baptistery, pulpit reliefs by Niccolò Pisano.
27. Pistoja, S. Andrea, pulpit, figure & relief by Giovanni Pisano.
28. Florence, baptistry, bronze gates by Andrea Pisano.
29. Florence, Or San Michele, tabernacle by Orcagna.

English Gothic

30. Wells, cathedral, figures from the façade.
31. Beverly, Percy Tomb, "Christ with the Soul."

III. List to cost approximately $5000

Pre-Romanesque

1. Milan, Paliotto, one front.

French Romanesque

2. Arles, St. Gilles, pilaster, and portion of frieze.
3. Moissac, Tympanum and figures on jambs of portal.
4. Vézelay, abbey-church, portal.
5. La Charité, tympanum of portal.
6. Saintes, portal sculptures.
7. Clermont-Ferrand, N. Dame du Port, portal reliefs & capitals.
8. Chartres, cathedral, west front, tympanum of central portal and two statues.
9. Paris, N. Dame, St. Anne Portal, Virgin & Child.
10. Senlis, cathedral, lintel with Resurrection of the Virgin.

French Gothic

11. Paris, N. Dame, Virgin portal, tympanum.
12. Chartres, cathedral, south transept, statue of Christ.
13. Reims, cathedral, two of the five Types of Christ.
14. Chartres, cathedral, north transept, St. Modesta.
15. Amiens, cathedral, statue of St. Firmin.
16. Amiens, cathedral, reliefs of Virtues & Vices, and Calendar.
17. Reims, cathedral, north transept, two statues of apostles.
18. Amiens, cathedral, south transept, Virgin of Golden Portal.
19. Reims, cathedral, Annunciation & Visitation.
20. Bourges, cathedral, Last Judgment.
21. Strassburg, cathedral, statues of Church & Synagogue.
22. Paris, N. Dame, panel from choir-screen.
23. Paris, N. Dame, statue of Virgin in the choir.
24. St. Denis, Tomb-statue of Charles V.
25. Dijon, Chartreuse de Champmol, Puits de Moise.

Spanish Romanesque

26. Santiago de Compostella, Puerta della Gloria.

German Romanesque

27. Hildesheim, Bernward Column.

28. Bamberg, cathedral, Choir of St. George, apostle & prophet.

German Gothic

29. Bamberg, cathedral, statues of Adam & Eve.
30. Bamberg cathedral, Sibyl.
31. Naumburg, cathedral, statues of Ekkehard & Uta.
32. Nuremberg, St. Lorenzkirche, West portal, reliefs.
33. Cologne, cathedral, statues of Christ & Virgin in choir.

Flemish Romanesque

34. Liège, St. Barthélemy, Font by Lambert Patras.

Italian Romanesque

35. Parma, cathedral, Deposition, relief by Antellami.
36. Pistoja, S. Bartolommeo, pulpit, relief by Guido da Como.
37. Capua, Portrait head of Pietro delle Vigne.
38. Ravello, Sigilgaita head.
39. Rome, S. Paolo, detail of decoration of cloister.

Italian Gothic

40. Pisa, baptistery, pulpit, reliefs by Niccolò Pisano.
41. Pistoja, S. Andrea, pulpit, figure & relief by Giovanni Pisano.
42. Orvieto, S. Domenico, Tomb of Cardinal de Braye.
43. Florence, baptistery, bronze gates by Andrea Pisano.
44. Florence, Or San Michele, tabernacle by Orcagna.

English Gothic

45. Wells, cathedral, figures from the façade.
46. Beverly, Percy Tomb, "Christ with the Soul."

Report of Committee on Resolutions:

DAVID M. ROBINSON, Chairman.

The following resolutions were presented and adopted:—

Resolved that we, the members and friends of the College Art Association of America, desire to express our great regret at the retirement of President John Pickard. We owe an especial debt to him and hereby record our gratitude for his sacrifices and his devotion to the interests of the Association. He took office when it was young and not yet firmly established and with his energy and optimistic faith put it on a firm basis and gained for it an enviable reputation in the scholarly and educational world. He has given almost all his leisure for five years to the work of the Association, and under his leadership, in spite of the difficulties of the period of the war, the membership has increased to more than two hundred. He inaugurated the Bulletin, of which there have already been published four numbers, containing papers and proceedings which would do credit to any scientific society. The success of the College Art Association is due primarily to his unremitting efforts, common sense, and conscientious hard work. A resolution cannot do justice to Professor Pickard's achievement but we desire to have formal recognition of it on record.

Resolved that we, the members and friends of the College Art Association of America, tender our sincere thanks to Director Robinson and the Trustees of the Metropolitan Museum of Art for their generosity in welcoming us to the Museum and in placing Class Room

A at our disposal. We desire also to thank most heartily the National Arts Club for their kindness in opening their dining room for the two dinners of the Association. We express our great gratitude to Mr. George Grey Barnard for permission to visit the Barnard Cloisters; to the Macbeth, Montross, and Daniel Galleries for the privilege of viewing their collections; and to the Montross Galleries for serving tea. Lastly, especial thanks should be recorded to Professor Louis Weinberg, Chairman of the Local Committee on Arrangements, and Mr. Edwin M. Blake, Miss Christine Reid, and Mr. Kniffen, who have spared no pains for our happiness and comfort.

The following motions introduced by George B. Zug were voted:—

Moved that the President appoint a Committee on Publicity, consisting of three members, to be active through the year and to coöperate in advance with a fourth member of such Committee at the city in which the Association meets next year, and that this new member be appointed by action of the Committee on Publicity in consultation with the President.

Moved that the president be authorized to appoint a Committee on Coöperation with other organizations whose purpose it is to stimulate and elevate the teaching and understanding of art in the schools.

Report of Committee on Nominations:

GEORGE B. ZUG, Chairman.

President: David M. Robinson; Vice-President: Paul J. Sachs; Secretary-Treasurer: John Shapley; Directors: John Pickard and George B. Zug.

No other nominations were made and these officers were unanimously elected.